

1999.⁵ In her experiment she was able to slow the speed of light from 186,000 miles per second to 38 miles per hour. Rosenquist's representation of an enduring symbol is in and out of focus, the dilemma generated by this new concept of the speed of light. The lithograph was printed by Maurice Sanchez at his *Derrière L'Etoile Studios* in New York in an edition of 50, with an additional 38 proofs retained by the artist, printers and the workshop. Rosenquist presented the first impression of his print to Mrs Clinton at the White House on 2 June 2000.

At the next ceremony at the White House the newest President, George W. Bush, and his wife will receive the

completed *Gift to the Nation* and FAPE's annual print. Elizabeth Murray, the first woman to be commissioned to create a FAPE print, has concluded her work on *Deep Blue C* (fig. 18), a shaped lithograph and screenprint printed in an edition of 50 at Gemini G.E.L. Looking at all the prints made for the FAPE project, it is evident that their generous makers were dedicated to the creation of meaningful images that would represent them and America well. Despite the fact that these prints were meant for a specific use, they all comfortably take their place within each artist's *œuvre*. Future contributions to the project will add to this established foundation of honest creativity in the service of diplomacy.

5. L. Vastergaard Hau, S. E. Harris *et al.*, 'Light Speed Reduction to 17 Metres per Second in an Ultracold Atomic Gas', *Nature*, 18

February 1999, CCCXCVII, 1670, pp. 594-99.

Shorter Notices

Baccio Bandinelli's Self-portrait

Erna Fiorentini and Raphael Rosenberg

The painter 'Thomas Lawrence' invested a large portion of his income in his passion for prints and drawings, particularly those of the Renaissance. Lawrence acquired portions of important contemporary collections, among them those of Joshua Reynolds and Benjamin West, so that his holdings developed into a treasure unrivalled in the public or private domain, if judged on the basis of the quantity and quality of the works on paper it contained.¹

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1. Thomas Lawrence (1769-1830) was already Royal Painter in 1792, having succeeded Joshua Reynolds; in 1794 he became a

The terms of Lawrence's will dictated that his collection should be offered for sale to specific individuals and institutions after his death – among them King George IV, the British Museum and London's National Gallery – yet no one was prepared to come up with the price being asked. Ultimately, the will's administrator offered the collection to Lawrence's principal creditor, the art dealer Woodburn, who auctioned it off in lots over a period of many years. In partic-

member of the Royal Academy and its President from 1820 (see K. Garlick, *Sir Thomas Lawrence, Portraits of an Age 1790-1830*, Alexandria, VA 1993; and K. Garlick, *Sir Thomas Lawrence: A Complete Catalogue of the Oil Painting*, Oxford 1989).

2. On Thomas Lawrence as a collector, see F. Lugt, *Les marques de collections*, Amsterdam 1921, reprinted Den Haag 1956, pp. 454-56.

ular, the engravings were offered for sale at Christie's in London on 10–14 May 1830;³ included in this lot was a print representing the Italian sculptor Baccio Bandinelli (1493–1560) in his studio.⁴ A handwritten entry in the auction catalogue⁵ documents that it was sold to a purchaser named Molteno,⁶ but all traces of this print were subsequently lost.

This may well be the same print that is currently in a private collection in Bonn (fig. 19), representing Bandinelli surrounded by small statues and models, and bearing the collector's stamp of Thomas Lawrence at the lower left.⁷ The engraving measures 427 × 331 mm, while the sheet's total dimensions are 470 × 377 mm, and it carries a watermark in the middle, in the shape of a simple crown with six-pointed star.⁸ The print in Bonn is incomplete: large blank areas are only engraved in outline, and many *pentimenti* can be seen in the area of the bases of the three masculine statuettes in the lower right. Apparently, this impression must have served as a proof, as its careless execution demonstrates. The plate was only lightly and irregularly inked, and the pigment not sufficiently wiped off, so that there remains an underlying tone from the plate throughout. Especially in the lower right area the drawing is doubled, so that it must be assumed that the paper slipped during the printing process. In the case of some outlines, above all those of the female statuette at the upper right, blurred drypoint-like shadows are visible, which were produced by the metal furrows produced by the engraving tool (fig. 21); this indicates that the plate had not yet received its final polishing at the time of this impression.

As would be expected in the case of a proof, the engraving does not yet bear a caption. Niccolò della Casa, who reproduced some of Bandinelli's drawings, may be considered to have been the engraver: particularly relevant as a comparison is the three-quarter-length portrait of Baccio engraved by him (fig. 24).⁹ Although in the Bonn print his forehead and beard are only indicated, they nonetheless demonstrate the same orientation as in della Casa's knee-length portrait, and have the same outline, as well as the same number and flow of thick locks in his beard. Similarly identical is the rendering of the subject's left cheekbone, while beyond this the heads in these two otherwise different engravings are identical in size, thus seeming to have been taken from the same source. Characteristic of della Casa's style are the fine, not entirely regular parallel strokes of constantly changing direction, as well as the narrowly worked hatching often composed of two different layers. Aside from the hair sections, della Casa overtly avoids curves, and his lines are mostly straight; he infrequently engraves short and very shallowly arching segments. Also comparable in the two prints is the occasionally awkward representation of perspectival space. Della Casa's *œuvre* consists of only a few prints,¹⁰ from which it is evident that the care and refinement of his work with the burin was variable, and that he was aware of the possibility of adapting it to the significance of each assignment. Thus, for example, in contrast to both these portraits of Bandinelli, one of Cosimo I (fig. 22)¹¹ is delicately hatched and stippled,¹² while the full-length portrait of Baccio is clearly more crudely exe-

3. See *A Catalogue of the First Part of the Very Valuable and Extensive Collection of Engravings in the Portfolio of Sir Thomas Lawrence, Deceased: Comprising his Rare and Fine Engravings; Prints from the Works of Rubens, Rare and Valuable Etchings by Rembrandt; also Books of Prints among which are a Fine and Complete Copy of the Picture &c. d'Ercoleano*, Christie's, Manson & Woods, 10 May 1830, lots 1–276, pp. 277–700, London 1830. See also F. Lugt, *Répertoire des Catalogues de ventes publiques intéressant l'art ou la curiosité*, II, Den Haag 1953, no. 12365.

4. '[No.] Six – by Unknown Engraver after Michelagnolo, Baccio Bandinelli in his Study ...' (Christie's, *op. cit.*, p. 13, lot 180).

5. Copy in the British Museum; information communicated by Rhoda Eitel-Porter.

6. Most probably the same Molteno who was a founder member of P. & D. Colnaghi & Co., art dealers of London, together with M. M. Sala and Paul Colnaghi (see Lugt, *Les marques, op. cit.*, no. 2075).

7. See Lugt, *Les marques, op. cit.*, no. 2446. The collector's stamps found on the prints from Thomas Lawrence's holdings were applied by the dealer Woodburn before the auctions.

8. This watermark was employed by a Roman paper-mill, for which documentation exists dated 1570; see E. Heawood, 'Watermarks. Mainly of the Seventeenth and Eighteenth Centuries', *Monumenta carthae papyraceae historiam illustrantia*, 1, Hilversum 1950, reprinted 1969, no. 1116. Since the paper-mills retained their watermarks over decades (in fact, for the same watermark, documentation from the year 1626 also exists, see G. Piccard, 'Die Kronen-Wasserzeichen', *Findbuch 1 der Wasserzeichenkartei Piccard im Hauptstaatsarchiv Stuttgart*, Stuttgart 1961, Typ II, 102), such evidence does not preclude the attribution of the Bonn print to the 1540s, as is discussed elsewhere (see E. Fiorentini, *Iconographie eines Wandels. Form und Intention von*

Selbstbildnis und Porträt des Bildhauers im Italien des 16. Jahrhunderts, Berlin 1999, pp. 47–48).

9. The engraving measures 289 × 217 mm, is inscribed in the upper right *Baccio Bandinelli Flo.s.* and in the lower right *N. D. LA CASA F.* Impressions are found in Boston (Museum of Fine Arts), Coburg (Kunstsammlungen der Veste), Dresden (Kupferstichkabinett), Frankfurt am Main (Städel), London (British Museum), Paris (Bibliothèque Nationale), Rome (Gabinetto delle Stampe), Vienna (Albertina). Bartsch regards the sheet as the portrait of Bandinelli mentioned in Vasari as possibly engraved by Enea Vico (see A. Bartsch, *Le Peintre-Graveur*, Vienna 1803–21, 3rd edition, Würzburg 1920, reprinted Hildesheim 1970, xv, p. 157; G. Vasari, *Le Vite de' più eccellenti Pittori, Scultori et Architettori*, 1568, edited by G. Milanesi, Florence 1878–85, v, pp. 427–28). On this print, see also A. P. F. Robert-Dumesnil, *Le Peintre-Graveur français*, Paris 1835–71, IX, Paris 1865, pp. 181–82, no. 2.I; B. Davis, *Mannerist Prints: International Style in the Sixteenth Century*, Los Angeles 1988, p. 77, fig. 20a; and most recently, Fiorentini, *op. cit.*, S. 47, fig. 32.

10. See most recently, *Dizionario Biografico degli Italiani*, XXXVI, Rome 1988, pp. 720–21, under the name of Nicolò della Casa.

11. On this engraving, see K. Irlé, 'Herakles im Spiegel der Herrscher', *Herakles. Tugendheld und Herrscherideal*, edited by C. Lukatis and H. Ottomeyer, Eurasburg 1997, pp. 61–77, particularly p. 65; see also F. Vossilla, 'Baccio Bandinelli e Benvenuto Cellini tra il 1540 e il 1560: disputa su Firenze e su Roma', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, xli, 1997, pp. 254–313, particularly pp. 264–74.

12. Della Casa's copy of Vico's portrait of Charles V (Robert-Dumesnil, *op. cit.*, p. 182, no. 3) is also comparable in the refinement of the engraving.



19. Here attributed to Niccolò della Casa after Baccio Bandinelli, *Self-portrait of Baccio Bandinelli*, engraving, 427 × 331 mm (Bonn, private collection, photo Raphael Rosenberg).



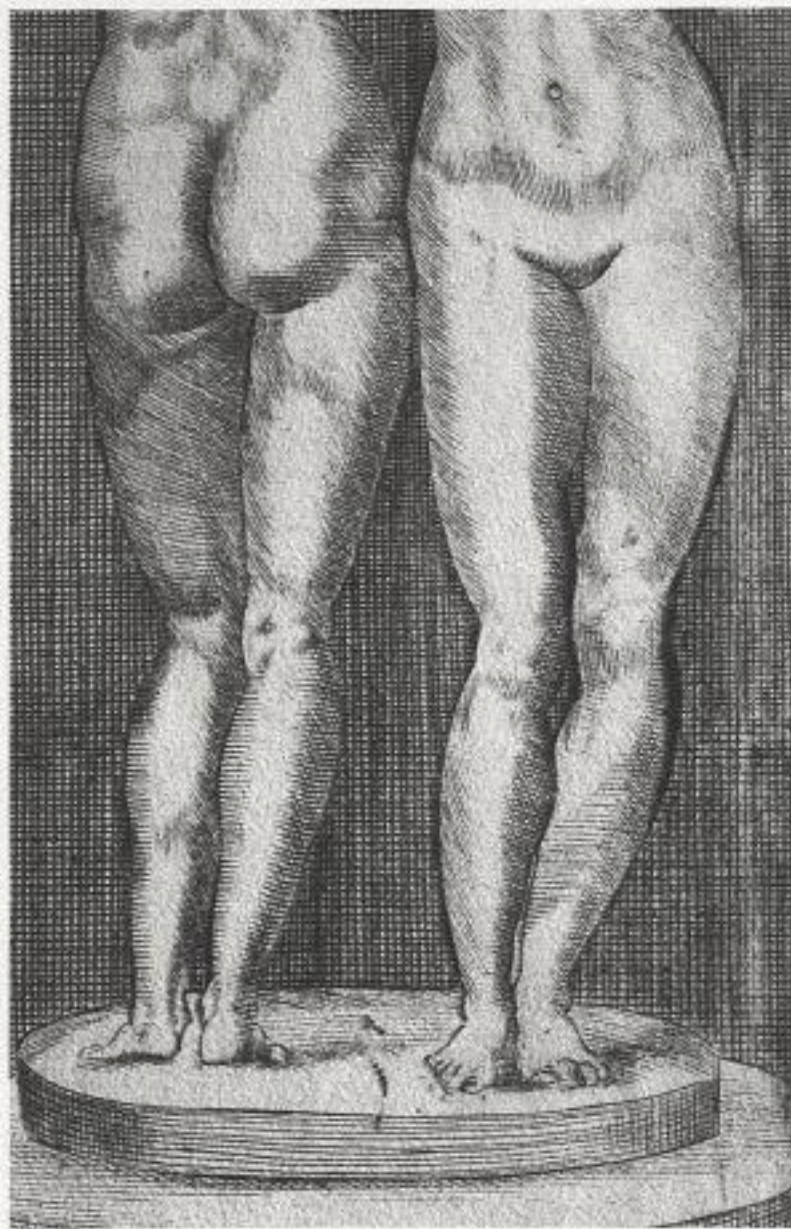
20. Here attributed to Nicolas Beatrizet, reversed copy of fig. 19, 1548, engraving, 414 × 306 mm (Berlin, Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett).

cuted in comparison with the three-quarter one.

The iconographic and cultural-historical significance of the Bonn portrait – probably the most monumental engraved representations of a sixteenth-century artist – has been considered elsewhere;¹³ here we would like to focus to a greater extent on its relation to a similar, virtually contemporary engraving (fig. 20). Although this latter print, known from numerous impressions,¹⁴ is repeatedly mentioned in the literature, it has never been fully discussed in detail.¹⁵ Comparison with the Bonn engraving offers a unique opportunity for thorough analysis and contextualization of a print commonly cited as an example of Bandinelli's self-portraiture. This print bears the date 1548 as well as the inscription 'A.S. excudebat':¹⁶ behind this logo may well stand Antonio Salamanca, the leading publisher of prints in mid-sixteenth-century Rome. Although the Salamanca image is attributed to Niccolò della Casa,¹⁷ the stronger and more regular character of the strokes in this print, in comparison to the Bonn

sheet, none the less remind one rather of Nicolas Beatrizet, who frequently engraved for Salamanca.¹⁸

This Salamanca print seems to be a copy of fig. 19. The whole scene is duplicated in reverse, indicating that the image was directly transferred to the printing plate. Such practice was common for reproducing printed portraits in the sixteenth century.¹⁹ An example is provided by the portrait of Bandinelli engraved by Niccolò della Casa (fig. 24) and its reversed copy (fig. 25).²⁰ The copy of the Bonn print, however, does not keep exactly to its source. This must be because the plate available to Salamanca's engraver was smaller and narrower (414 × 306 mm) than that of the Bonn print (427 × 331 mm). In compensating for this difference in width, while maintaining the same dimensions of each of the parts of the image, the engraver redistributed figures and objects, particularly on the side of Bandinelli's outstretched hand. The columnar pedestal was more narrowly reshaped, and moved closer to Bandinelli. In order to avoid overlap



21. Detail of fig. 19.

13. See Fiorentini, *op. cit.*, pp. 47–56.
14. Among others in Berlin (Kupferstich-Kabinett), Dresden (Kupferstichkabinett), Munich (Graphische Sammlung), London (British Museum), Los Angeles (County Museum of Art), Paris (Bibliothèque Nationale) and Vienna (Albertina).
15. See K. H. von Heineken, *Dictionnaire des artistes dont nous avons des estampes avec une notice détaillée de leurs ouvrages gravés*, ii, Leipzig 1788, p. 90. Heineken also describes a state without an inscription. See also Bartsch, *op. cit.*, xv, p. 157; G. K. Nagler, *Die Monogrammisten*, i, Munich 1860, reprinted Nieuwkoop 1966, no. 1720.II; J. D. Passavant, *Le Peintre-Graveur*, Leipzig 1860–64, 1, p. 542, no. 1266 (here p. 757 the erroneous dating 1545, and the mistaken interpretation as a portrait of Michelangelo, which is also adopted by E. Steinmann, *Die PorträtDarstellungen des Michelangelo*, Leipzig 1913, p. 96, n. 8); C. Le Blanc, *Manuel de l'amateur d'estampes*, iii, Paris 1887, p. 414, no. 1, no. 2; G. Vasari, *Vita di Baccio Bandinelli*, edited by D. Heikamp, Milan 1964, p. 19, n. 1; C. Avery, 'Bernardo Vecchietti and the wax models of Giambologna', *La Ceroplastica nella scienza e nell'arte. Atti del I congresso internazionale, Firenze 3–7 June 1975*, Florence 1977, ii, fig. on p. 469; E. Borea, 'Stampe da modelli fiorentini nel '500', *Firenze e la Toscana dei Medici nell' Europa del Cinquecento*, Florence, 1980, 1 (*Il Primato del Disegno*) pp. 227–86, p. 264, no. 690; Davis, *op. cit.*, p. 76, no. 20.
16. The engraving measures 414 × 306 mm. The inscriptions are at the bottom, in the middle 1548, and below right, A.S. EXCUBE-BAT.
17. The attribution is Nagler's, *op. cit.*, 1, p. 542, p. 757, and not Bartsch's, as Borea, *op. cit.*, p. 264, supposes. Davis, *op. cit.*, p. 76, no. 20 also adopts the attribution to della Casa.
18. One can compare it, for example, with his engraving after Michelangelo's *Pietà* (Robert-Dumesnil, *op. cit.*, ix, p. 145, no. 18; see also G. Agosti and V. Farinelli, *Michelangelo e l'arte classica*, Florence, 15 April–15 October 1987, p. 109, no. 46).
19. See Giuseppina Zappella, *Il ritratto nel libro italiano del Cinquecento*, Milan 1988, 1, p. 203ff., particularly p. 209. On the making of replicas and copies of graphic works, see D. Landau and P. Parshall, *The Renaissance Print 1470–1550*, New Haven and London 1994, pp. 131–32.
20. The sheet measures 290 × 215 mm, see Nagler, *op. cit.*, p. 756, no. 1720.I; Robert-Dumesnil, *op. cit.*, p. 182, no. 2.IIa. On comparison of the two prints, see Fiorentini, *op. cit.*, pp. 147–50.



22. Niccolò della Casa after Baccio Bandinelli, *Portrait of Cosimo I de' Medici*, 1544, engraving, 426 × 293 mm (Paris, Bibliothèque Nationale).



23. Baccio Bandinelli, *Self-portrait with Sculptural Models*, pen and ink, image 290 × 220 mm, sheet 340 × 250 mm (Florence, Galleria degli Uffizi, Gabinetto dei Disegni e delle Stampe Nr. 14964 F).



24. Niccolò della Casa, *Self-portrait of Baccio Bandinelli*, engraving, 289 × 217 mm (Paris, Bibliothèque Nationale).

between his hand and the two female figures, the column was made taller. There then remained only enough room for the club-swinging Hercules from among the triad of masculine figures in front of the column, so that the male nude seen from the back had to be integrated into the female group on the opposite side, yet so pushed to the margin that the club in his right hand had to be sacrificed. The torsos on the floor are more densely packed and are moved nearer to the lion. Through its repositioning, the column covers up a surface alluded to by a white area in the Bonn print, and on which Bandinelli sits. The Salamanca copyist reduced this area to an elevated horizon line, which resulted in the sculptor's appearing to hang in a scarcely possible kneeling position in defiance of gravity.

In addition to these alterations necessitated by the dimensions of the new printing plate, the perspectival relationships and architectonic details indicate that the copyist was satisfied with a merely summary imitation of his model, also that he misunderstood the Bonn engraving's spatial arrangement. Accordingly, a line is drawn between the wall (as well as furniture) and floor levels in the Salamanca print, as a result of which the column appears to protrude from a deeper spatial plane and completely distorts the perspectival structure of the models' storage case at the right. Although the Salamanca engraver attempted to distinguish between the materials of floor, wall and seating-surface by means of differentiating strokes, the result is not homogenous, and the spatial relations are not very precise. The surfaces on which the statuettes are standing have forfeited their decoration, being transformed by means of simple strokes into unmodulated blocks. All of the folds in the Bonn composition's curtain and drapery are repeated in the copy, but nevertheless come out as much stiffer. Cast shadows are partly omitted here, as for example under Bandinelli's arm holding the statue of Hercules, and partly simplified, as in the torsos in the foreground.

The Salamanca engraver apparently knew only an unfinished state of this Bandinelli portrait, comparable with the Bonn impression, and thus had to supplement its incomplete sections. In doing so, he transferred exactly the fall of folds at

the cuff of Bandinelli's coat – as at the calf – but did not continue to follow this pattern in the areas left blank, filling them instead with an awkwardly outlined fur lining. In the face of the subject, the copyist stuck to the contour provided by his model, but Bandinelli's stereotypical physiognomy is missing.²¹ Multiple inadequacies of this kind are further displayed in the group of figures above the lion's head, in which the reversed male nude is inserted: for instance, the exaggerated internal modelling but omission of its crucial attribute, the club. The Salamanca engraver also misunderstood the relationship between the incomplete female statuette with raised leg, which stands on a pedestal, and the female torso without a base. In the copy, it therefore remains unclear whether the altered figural group is to be understood as spatially located above the lion's head, or simply as a two-dimensional drawing.

This comparison of the two prints demonstrates the relationship between them to be one of original and transcription. Regarding this relationship, a further insight into the history of the Bonn print's genesis and the fate of the printing plate is possible. Since no further completed impressions of the Bonn print have come to light, and the Salamanca copy refers back to a similarly incomplete state, it must be assumed that the engraving of the Bonn plate was never completed. One explanation for this situation could be the care with which Bandinelli monitored the printed reproduction of his drawings.²² In the particular case of Bandinelli's portraits, this attention is indicated by a comparison of the three-quarter-length print engraved by della Casa (fig. 24) with its preparatory drawing by Bandinelli in the Uffizi (fig. 23).²³ This displays the generous and economical manipulation of line typical of Bandinelli's own hand, following which the figures – initially defined by their contours – gain their volume and materiality through simple, coarse yet none the less unusually effective parallel hatching and cross-hatching. The engraved version has the same dimensions, also in respect to the size of the figure.²⁴ In the engraving, the shading lines are finer and more numerous, in keeping with the nature of the medium, and determine areas of shadow more precisely. Yet their flow accurately corresponds to the model's basic struc-

21. Bandinelli's idealization of his own physiognomy can be established in relation to the larger context of his self-portraits as a whole (see Fiorentini, *op. cit.*, Kap. V.1.). This is particularly noticeable when Bandinelli's self-portrait reliefs (I. Galicka and H. Sygietinska, 'A Newly Discovered Self-portrait by Baccio Bandinelli', *The Burlington Magazine*, CXXXIV, 1077, 1992, pp. 805–07) are compared with his portrait in the Isabella Stewart Gardner Museum of Boston (P. Hendy, *European and American Paintings in the Isabella Stewart Gardner Museum*, Boston 1974, p. 12, fig. on p. 13, colour plate XXI) and with Bandinelli's self-portrait as *Nicodemus* in Florence, SS. Annunziata (K. Weil-Garris, 'Bandinelli and Michelangelo: A Problem of Artistic Identity', *Art, the Ape of Nature: Studies in Honor of H. W. Janson*, edited by Moshe Barasch, Lucy Freeman Sandler, New York 1981, pp. 223–51, p. 238ff.). In connection with Bandinelli's attempts to resemble Michelangelo, see S. Macchioni, 'Il disegno come cardine della prassi artistica. Aggiunte al corpus grafico di Baccio Bandinelli', *Studi in onore di Giulio Carlo Argan*, Firenze 1994, pp.

150–66, particularly p. 159. On Bandinelli's idealization of individual features in portraiture, see K. Weil-Garris Brandt, 'The Self-created Bandinelli', *World Art. Themes of Unity in Diversity*, edited by I. Lavin, London 1989, II, pp. 497–508, particularly p. 498.

22. The artist complained, for example, to Pope Clement VII about the engraver Marcantonio Raimondi, who did not exactly duplicate the original for the print of *The Martyrdom of Saint Lawrence* and thereby falsified the composition (Vasari, *op. cit.*, v, pp. 418–19).

23. Florence, Uffizi, Gabinetto dei Disegni e delle Stampe, 14964 F. The pen-and-ink drawing in black (290 × 220 mm) on rigid yellowed paper (a sheet of 340 × 250 mm), is registered as *Bottega di Baccio Bandinelli*. See Fiorentini, *op. cit.*, pp. 147–48.

24. Bandinelli's figure measures some 280 mm in the drawing as well as the print, the statuettes 70 mm, 90 mm and 110 mm respectively.



25. Anonymous Artist, copy of fig. 24, engraving, 290 × 215 mm (Paris, Bibliothèque Nationale).

ture. Particularly notable is the similarity in the treatment of hair: the beard thus falls in carefully formed locks, executed in a refined fashion; while the short hair is comparably differentiated in its modelling, despite the cap's casting a shadow on it. Bandinelli's good-natured, almost gentle expression in the drawing is hardened by the accentuated shadowing around the eyebrows in della Casa's engraving into a detached and harsher gaze. Bandinelli would have imposed a similar demand for accuracy in the case of as prominent a composition as the Bonn print, the only one of his full-length self-portraits in print form.²⁵ But apparently the engraver could not do it justice, and the plate was left unfinished.

In light of Bandinelli's high expectations it is unlikely that he would have given his agreement to such a crude print as Salamanca's, with its formal inaccuracies and distortions: the well-known Belvedere torso in the foreground is there reversed! However, if one further reflects that the Salamanca engraver could only have copied an incompleting trial proof, the possibility of Bandinelli authorizing such a copy has surely to be excluded. Salamanca's print must have been executed in Rome, independently of Bandinelli, a possibility which fits with the situation prevalent in mid-sixteenth century. During the first 30 years of the Cinquecento, prints resulted from the more or less close collaboration between independent engravers and artists providing models, who equally participated in the creation and all subsequent production phases of a printed work. In the 1540s and 1550s, however, publishers took over the majority of graphic production in Italy: they selected the subjects for prints and assigned their execution to painters or draughtsmen, and the results were then passed on to engravers.²⁶ Such a publisher was Antonio Salamanca, in his shop on the Campo de' Fiori in Rome, who specialized in clients familiar with Greek and

Roman history and mythology. It must have been in this context that his interest in a composition such as the Bonn print, loaded with references to antiquity, would have developed.

Statistics indicate that Salamanca would rather purchase an old plate, which would be freshened up or copied, than order a new image, evidently because this was cheaper.²⁷ As a result of these economic considerations, the engravers whom Salamanca entrusted with the production of new printing plates would not have been the best: thus almost half of his assignments were carried out by engravers of mediocre quality, who did not sign their plates.²⁸ This 1548 print after Bandinelli belongs to such a group, for only in this way can it be explained why the sitter's name is not featured: in the case of Bandinelli this is incomprehensible, since he consciously employed prints to publicize the name he had adopted following his elevation to the aristocracy in 1531-32. He must have viewed this as a significant rôle of his printed portraits, inasmuch as it helped the ennoblement of sculpture, disdained by the upper classes as so much manual labour.²⁹ The importance of this for Bandinelli clearly emerges from his autobiographical *Memoriale*, where he describes the correction of his name in the plate of the then famous print of *The Martyrdom of St Lawrence*. This was engraved by Marcantonio Raimondi in 1525 and, logically enough, still carried his name as *Brandin*. Bandinelli nevertheless admonished the engraver for committing an error in the rendering of his name.³⁰

Probably neither Salamanca, nor the purchasers of the sheet, were aware of the sitter's identity. Despite the anonymity, which deprives the representation of a precise meaning, this copy's wide distribution tangibly demonstrates the success and apparently high market value of such compositions, heavy with antique reminiscences, among dealers and collectors from the mid-Cinquecento.

25. See Fiorentini, *op. cit.*, Kap. III.2.

26. Compare Landau and Parshall, *op. cit.*, particularly pp. 260-61, p. 288.

27. Less than 40 of the 190 prints bearing Salamanca's name as publisher were newly assigned compositions; for the remainder Salamanca purchased already engraved printing plates, for example from Enea Vico, Agostino Veneziano, Giulio Bonasone, Nicolas Beatrizet, or from engravers who did not leave any signature (see Landau and Parshall, *op. cit.*, p. 303).

28. See Landau and Parshall, *op. cit.*, p. 303.

29. In his autobiographical *Memoriale*, Bandinelli remarked that members of the Spanish Order of St Jacob opposed his being accepted with the argument that, since sculpture was manual

labour, despite his elevation to the aristocracy he was not worthy of knighthood. Bandinelli asserted in opposition that every activity engaged in by nobility was noble: '... molti principi e signori che portavano l'abito di S. o Jacopo si opposero ignorantemente, dicendo come scultore non lo meritassi, non considerando che in un nobile ogni arte è nobile' (Arduino Colasanti, 'Il Memoriale di Baccio Bandinelli 1552-58', *Repertorium für Kunstwissenschaft*, 28, 1905, p. 423).

30. '... avvertendovi però di uno errore che nacque nella stampa di S. o Lorenzo, ove l'intagliatore, in cambio di intagliare Band., intagliò Brand., onde molti che non sapevano lo interpretavano per Brandi, Brandini e Brandinelli, onde io ne feci ristampare un'altra in più piccola e migliore forma, col nome finito Bandinelli' (Colasanti, *op. cit.*, p. 433).